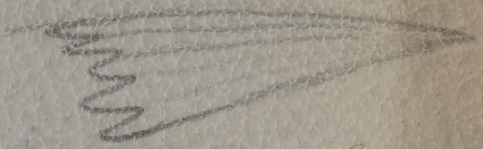
Valuations

Collection of Auction Catalogues

Mr. Alfred Fowler



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Sale- 1433

ETCHINGS, DRY POINTS, ENGRAVINGS AND LITHOGRAPHS

Collection of
MR. ALFRED FOWLER
With Additions

Included are Examples by
Benson, Buhot, Cameron, Durer, Goya,
Meryon, Schongauer, Whistler, Zorn

On Exhibition from
Sunday, April 19th, until Thursday, April 23rd
Daily 9 A. M. to 6 P. M.

SALE
Thursday Evening, April 23rd, 1936
at 8 o'clock

PLAZA ART AUCTION GALLERIES, INC.
9, 11 AND 13 EAST 59TH STREET
NEW YORK

Sale conducted by
Edward P. O'Reilly & Sons
Auctioneers

CONDITIONS OF SALE

1. The highest bidder to be the Buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and resold.

2. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

3. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money, if required, in default of which the lot or lots so purchased to be immediately put up again and resold.

4. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale, and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, damaged or destroyed, but they will be left at the sole risk of the purchaser.

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EDWARD P. O'REILLY & SONS, Auctioneers.

PRICED CATALOGUES

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HEINRICH ALDEGREVER

German 1502-1555

"Outside the Nuremberg circle the most interesting member of the group of Little Masters is Heinrich Aldegrever . . . he has a curious affection for small shining folds of drapery which are dazzling in brilliance of execution . . ."—Arthur Hind.

1. HERCULES.
Original engraving by Aldegrever. B. VIII, 451, 4. Brilliant proof in perfect condition *from the famous collection of King Friedrick August II* with his stamp. Artist's monogram in plate. *A superb impression of this rare old print.*

2. THE FORTUNE OF 1555.
Original engraving by Aldegrever. B. VIII 143. A pleasing impression of this famous old engraving. A few small restorations and strengthened by mounting on a sheet of thin paper. This print seldom comes up for sale in perfect condition. Very slightly trimmed on edges but an attractive impression of a rare print. Signed with monogram and dated 1555.

3. THE RAPE OF A YOUNG WOMAN.
Original engraving by Aldegrever. B. VIII 386, 67. Beautiful silvery impression. in very good condition. Margins beyond plate mark on four sides. Signed with monogram and date 1530. *One of Aldegrever's larger plates.*

4. DIANA.
Original engraving by Aldegrever. B. VIII, 81. Very fine proof of this important little plate. Perfect condition with margins beyond plate mark on four sides, signed with the monogram of the artist.

5. INTEMPERANCE.
Original engraving by Aldegrever. B. VIII, 132. Brilliant impression of this interesting plate. Shaved to the plate mark and slight restoration in lower right corner, but a very satisfactory impression of a rare old engraving.

6. FAITH.
Original engraving by Aldegrever. B. VIII, 131. Very beautiful proof of this rare print. Shaved to the plate mark, but otherwise in perfect condition. *It is hard to imagine that a print could exist for* 400 *years in such brilliant state.* Signed with artist's monogram and dated 1528.

FRANK W. BENSON

American 1862- ——

Frank W. Benson's art is truly American. His landscapes are American landscapes and his birds are native to American lakes and marshes. Regardless of how his prints are appraised by posterity he is assured the honor of being the greatest etcher of wild-fowl. Mr. Lumsden, the English critic, says, *"His studies of wild-fowl and other birds are wonderful . . . In his best work Benson is among the great etchers."*

7. MALLARDS AT EVENING
Original etching by Frank W. Benson. Paff 271. First state of Two. Recognized as Benson's greatest etching. Brilliant proof in perfect condition, signed in pencil. *Rare First state of which there are only* 43 *impressions.* There were 112 proofs of the Second state.

MALLARDS AT EVENING
FRANK W. BENSON
Item No. 7

8. SHELDRAKE.
Original etching by Frank W. Benson. Paff 126. Rare Benson etching, only 30 proofs. Rich impression in perfect condition, signed in pencil. *Probably one of the two printing trials mentioned in Paff catalogue.*

9. BLACK DUCKS.
A perfect proof of one of Benson's rare lithographs, signed in pencil by both Mr. Benson and Bolton Brown. Benson's lithographs rarely come on the market.

10. THREE YELLOWLEGS.
Original etchings by Frank W. Benson. Paff 184. Fine proof in perfect condition, signed in pencil. A good example of Mr. Benson's skill with delicate drypoint.

11. SCALING DOWN.
Original etching by Frank W. Benson. Paff 120. Perfect impression of this charming little etching, signed in pencil. *Very rare,* only 28 proofs made.

GEORGE ELBERT BURR

American Contemporary

Probably more of Burr's etchings have been purchased by European Museums than of any living American artist. As the greatest etcher of the American desert his supremacy is secure against conflicting opinion. Whether he could have excelled with a different subject, matters little. He is the supreme master in his chosen field.

12. THE EDGE OF THE DESERT, ARIZONA.
Original drypoint by George Elbert Burr. Delicate proof in perfect condition. Small edition, signed in pencil. One of Burr's important plates.

13. DAWN IN THE LAND OF THE BUTTES, ARIZONA.
Original drypoint by George Elbert Burr. Delicate proof in perfect condition. Only 40 proofs in the edition. Signed in pencil. *One of his famous Desert Set that has been sold out for years.* Very rare.

14. GRAND CANYON.
Original etching and soft ground by George Elbert Burr. Perfect condition, signed in pencil. Only 40 proofs in the edition. *From his famous Desert Set that has been sold out for years.* Very rare.

15. EVENING.
Original etching and drypoint by George Elbert Burr. Perfect impression, signed in pencil. Limited edition. Very decorative, in Burr's most convincing style.

16. WOODS IN WINTER.
Original etching by George Elbert Burr. Perfect condition. Signed in pencil. A favorite landscape style of this accomplished etcher.

HANS BURGKMAIR

German 1473-1531

Hans Burgkmair, a pupil of his father and Schongauer, was admitted as master to the Augsburg guild of painters in 1498. He took a large part in the production of woodcuts commissioned by Maximilian I, who was probably the greatest patron of the art of the woodcut the world has ever known.

17. BATTLE WITH LANCES.
Original woodcut by Hans Burgkmair. Of the first published state, without text on the back. Perfect condition, signed in the block with artist's monogram. *A beautiful example of an early woodcut.*

18. A ROYAL HUNTING PARTY.
Original woodcut by Hans Burgkmair. Perfect condition in the first published state without text on the back. Signed with artist's monogram in the block. *Very fine clear impression.*

19. STORMING A TOWN.
Original woodcut by Hans Burgkmair. Perfect condition, first published state without text on the back. Signed with artist's monogram in the block. *Very fine impression.*

20. THE LANCES BEFORE A TOWN.
Original woodcut by Hans Burgkmair. Beautiful rich impression of the first published state without text on the back. Signed with artist's monogram.

21. THE YOUNG WHITE KING, MAXIMILIAN I.
Original woodcut by Hans Burgkmair. Perfect impression of the first published state without text on the back. Signed with artist's monogram in the block.

BATTLE WITH LANCES
HANS BURGKMAIR
Item No. 17

EDMUND BLAMPIED

English 1886- ——

The most original, both in choice of subject matter and means of expression, of all contemporary English etchers. Blampied has made a place for himself that is unique in the history of etching. He is one of the few contemporaries whose prints will be sought after in vain by the next generation of collectors.

22. FARM FIRE.
Original drypoint by Blampied. Beautiful drypoint of maximum brilliance and richness, perfect condition, signed in pencil. Typical of Blampied in his most brilliant moments.

23. THE COWMAN.
C. D. 48. Only state, perfect condition, signed in pencil. A decorative drypoint in this artist's free style.

24. NOONDAY REST.
Original drypoint by Blampied. C. D. 47. Only state, perfect condition. Drypoint burr still fresh. Characteristic of many famous plates he made in Normandy. Signed in pencil.

25. THE THUNDERSTORM.
Original drypoint by Blampied. C. D. 49. Second state, rich early proof in perfect condition, signed in pencil. Another of the rural subjects that brought this artist into fame.

26. THE STABLE.
Original drypoint by Blampied. C. D. 79. Only state, brilliant proof in perfect condition, rich in drypoint burr. A charming plate in Blampied's best style.

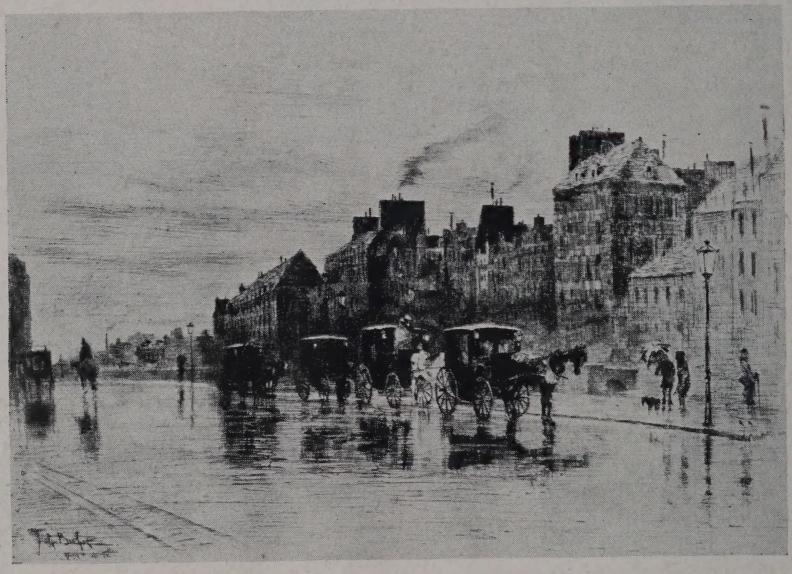
FELIX BUHOT

French 1847-1898

One of the oustanding print makers of the late 19th century. As an artist he was never publicized, but his better prints have shown a steady advance in price from the day of his death up to the present time. F. P. Leipnik in his history of French Etching says of Buhot, *"He ranks as an artist of deep feeling and unrivalled powers of expression."*

27. THE CAB STAND.
Original etching by Felix Buhot. B. 123. *Second state of Four,* brilliant proof in perfect condition. This is the most sought after of all Buhot's etchings. Signed in plate Felix Buhot.

28. WINTER IN PARIS.
Original etching by Felix Buhot. B. 128. *Third state of Five,* beautiful rich proof before engraved title in margin, signed in plate Felix Buhot, 1879. One of his most popular prints.



The Cab Stand — FELIX BUHOT

Item No. 27

Westminster Clock Tower — FELIX BUHOT

Item No. 31

29. MA PETITE VILLE.
Original etching by Felix Buhot. B. 27. First plate, perfect proof signed in plate F. B. 1872, fine rich impression.

30. THE CARRIAGE OF LOVE.
Original etching by Felix Buhot. B. 73. Second state, beautiful proof, signed in pencil, wide margins, perfect condition. Signed proofs of this plate are very rare.

31. WESTMINSTER CLOCK TOWER.
Original etching by Felix Buhot. B. 156. *Trial proof of the Fifth state.* In the final Sixth state the margins were removed. Beautiful proof of this important print.

32. COUNTRY NEIGHBORS.
Original etching by Felix Buhot. B. 148. *Fourth state of Five, two lines of manuscript notes and signature in Buhot's hand.* A beautiful impression in perfect condition. Very rare in this state and condition.

ARTHUR BRISCOE

English 1873- ——

Arthur Briscoe is a name known alike to collectors of fine prints and tanned seafaring men in every port. Connoisseurs can not agree as to who is the greatest contemporary architectural etcher or the greatest contemporary landscape etcher, but they all agree that Briscoe is the greatest living etcher of sailing boats and seamen. His field is limited but he has mastered it.

33. ABANDONED.
Brilliant impression of one of Briscoe's late etchings. Perfect condition, signed in pen, *green paper* proof. Only 75 printed.

34. BURNING OFF.
Original etching by Arthur Briscoe. Laver 149. Only state, very fine and rich proof in perfect condition, signed and numbered in ink. Typical of this artist's style.

35. THE ARRIVAL.
Original etching by Arthur Briscoe. Fresh early proof in perfect condition, fine old paper, only state, signed in ink, *proof No.* 6. Briscoe is as great in his harbor scenes as on the high seas.

36. THE CALM.
Original etching by Arthur Briscoe. Laver 57. Only state, fresh clean proof, perfect condition, old paper, brown ink, signed and numbered in ink.

37. OYSTER GROUNDS.
Original etching by Arthur Briscoe. Laver 60. Only state, perfect impression on fine old paper, signed and numbered in ink, *proof No.* 4. Made in the Thames Estuary round Whitstable.

38. THE BEACON OYSTER BOATS.
Original etching by Arthur Briscoe. Only state, brilliant proof, signed and numbered in ink, green paper. Most of the racing skippers and their crews are trained in these boats.

39. THE WINKLE PICKERS.
Original etching by Arthur Briscoe. Laver 68. Only state, perfect proof on fine old paper, signed and numbered in ink. The Periwinkle, a kind shell fish is the natural enemy of the oyster. When the tide is out they are gathered and destroyed.

ROLAND CLARK

American 1874- ——

Mr. Clark's name is so closely linked with the subject matter that he chooses for his etchings that one can hardly think of wild fowl without recalling his art. While he cannot claim the honor of being dean of American duck etchers, his work certainly merits a place along side of the best and he has many hunter friends who put him first.

40. A MEMORY.
Original drypoint by Roland Clark. Beautiful rich proof full of burr and in perfect condition. Signed in pencil. *A print that will pass the inspection of the most critical hunter-critic.* Limited edition.

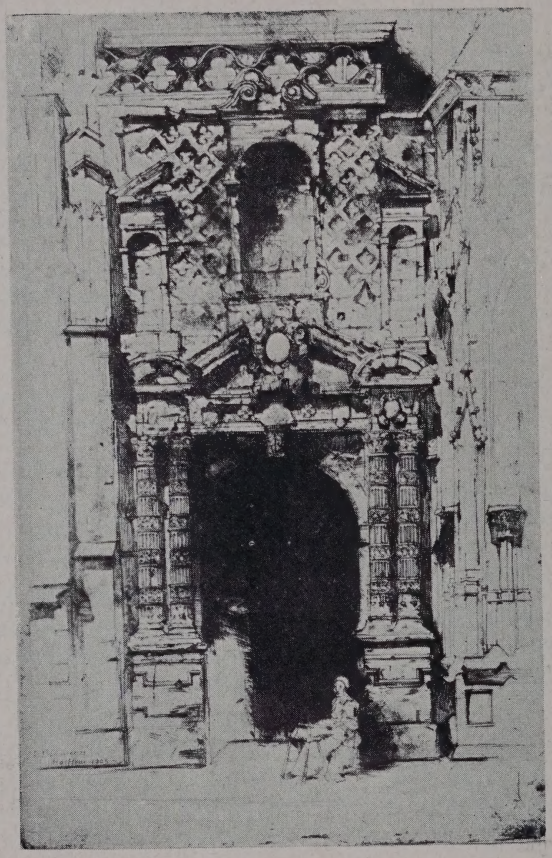
41. IN FROM THE SEA.
Original drypoint by Roland Clark. Perfect proof, rich and colorful, signed in pencil, limited edition. *Mr. Clark's landscapes are always satisfying.*

42. MARK EAST.
Original drypoint etching by Roland Clark. Perfect condition, signed in pencil. *A fine decorative print of unusual action and fidelity.* Limited edition.

43. ALIGHTING BLACK DUCK.
Original drypoint by Roland Clark, in perfect condition, signed in pencil. *This is one of Clark's finest etchings, which is saying considerable.* Limited edition.

44. THE TAKE OFF.
Original drypoint etching by Roland Clark, in perfect condition, signed in pencil. *This pair of mallards will bring back pleasant memories to any real hunter.* Limited edition.

45. WILD GEESE.
Original drypoint etching by Roland Clark, in perfect condition, signed in pencil. *A plate of this quality could not have been made by one who did not understand the habits and anatomy of wild fowl.* Limited edition.



Harfleur D. Y. Cameron

Item No. 46

SIR DAVID Y. CAMERON

Scottish 1865- ——

Malcolm C. Salaman, English critic, places Cameron among the great etchers of all time in these words, "*All the honors and distinctions that have come to the master from Academies, Societies, the State and Sovereign are but synonyms for that artistic honor which is the true inwardness of any work that bears the name of D. Y. Cameron.*

46. HARFLEUR.
Original etching by D. Y. Cameron. Rinder 356. *Fourth state of Five,* brilliant proof in perfect condition, signed in pencil. One of this master's greatest plates.

47. AMBOISE.
Original etching by D. Y. Cameron. Rinder 352. Second state, perfect proof signed in the plate. In a small cottage just outside the walls of Amboise, Leonardo da Vinci died in 1519.

48. HOLMFAULDHEAD HOUSE, GOVAN.
Original etching by D. Y. Cameron. N. B. Rinder 190. Only state, signed in plate, only two proofs signed in pencil. A fine proof in perfect condition.

49. BISHOP STREET, ANDERSON.
(Glasgow), original etching by D. Y. Cameron. Rinder 96. Only state, signed in plate D. Y. Cameron; only two proofs signed in pencil. Perfect condition. A very charming early Cameron.

50. RAMESES II.
Original etching by D. Y. Cameron. Rinder 406. Second state, signed in pencil, brilliant proof on fine old paper, perfect condition. This plate represents the purity of monumental Egyptian design, a masterpiece in drypoint.

51. OLD HOUSES—GOVAN FERRY.
(Glasgow), original etching by D. Y. Cameron. Rinder 236. Only state, signed in plate; only two known proofs signed in pencil. Fresh proof in perfect condition.

TIMOTHY COLE

American 1852-1931

It is difficult to appraise the work of an artist when we have no one with whom we can compare him. This is the stumbling block in judging the wood engravings of Timothy Cole. His marvelous technical skill has never been equaled on a wood block; thus far all critics agree.

52. VAL D' AOSTA.
After Turner. Original wood engraving by Timothy Cole. S. 449. Original painting in Metropolitan. Fine India paper proof, signed by artist, very small edition, perfect condition.

53. CHRIST AND JOSEPH.
After Murillo. Original wood engraving by Timothy Cole. S. 357. India proof, signed by artist, wood engraving, limited edition, perfect condition. Original in Museum, Seville.

54. PORTRAIT OF MRS. DAVIES.
After George Romney. Original wood engraving by Timothy Cole. S. 314. India proof, signed by both artist and printer, wood engraving, limited edition, perfect condition.

55. THE SISTERS.
After Sir Thomas Lawrence. Original wood engraving by Timothy Cole. S. 332. India proof, signed by both artist and printer, wood engraving, limited edition, perfect condition.

56. HAWTHORNE.
Original wood engraving by Timothy Cole. S. 190. Fine India proof, signed by artist, limited edition, perfect condition.

SIR ANTHONY VAN DYCK

Dutch 1599-1641

"Portrait etching had scarcely had an existence before his time, and in his work it suddenly appears at the highest point ever reached in art."—Arthur Hind. The series of portraits known as Van Dyck's Iconography has had a profound influence on all graphic portraiture since it was made nearly three hundred years ago.

57. ADAMUS VAN NOORT.
D. 8. From Van Dyck's famous Iconography. Brilliant impression, trimmed to plate mark as usual. The figure is etched by Van Dyck. Two small worm holes in lower corner, but a very fine proof.

58. JOANNES SNELLINCX.
D. 20. Sixth state. An important plate in Van Dyck's Iconography. Margins all around, brilliant impression. Engraved by Peter de Jode from an oil grisaille no longer known. A grand portrait in perfect condition.

59. ANTONIUS CORNELISSEN.
D. 17. Seventh state. Etched by Van Dyck and elaborated in engraving by Lucas Vosterman. One fourth inch margins, good condition. *It is becoming increasingly difficult to obtain good proofs of Van Dyck's Iconography.*

60. PETRUS STEVENS.
D. 21. Eighth state. Engraved by Lucas Vosterman, Van Dyck's most talented assistant, after a design by the master. Beautiful proof, perfect condition, wide margins.

DECARIS

French 1901- ——

Decaris was just past eighteen years of age when he won the Prix de Rome. He was awarded the silver medal the first time he exhibited at the Paris Salon. His precocious maturity augurs well for the future development of a conquering personality. *"He does not scratch his copper, he rips and plows it with rich furrows and spontaneously obtains blacks of a sumptuous intensity."*

61. THE SOLITARY SHRINE.
Original etching by Decaris, beautiful rich proof in perfect condition. Rare, only 30 proofs, signed in pencil. *There is a strength to his prints not found in the work of any other artist.*

62. THE DEPARTING MARAUDERS.
Original etching by Decaris, brilliant proof, perfect condition. Only 30 proofs in the edition, signed in pencil, rare.

63. THE EQUINOX.
Original etching by Decaris, brilliant proof, perfect condition. Only 30 proofs in the edition, signed in pencil. *A masterpiece of strength and power.*

64. THE REFORMERS.
Original engraving by Decaris, brilliant proof, perfect condition, signed in pencil. Monumental in conception and execution. *Decaris alone could produce this plate.*

65. THE GHOST OF DE BELLEY.
Original engraving by Decaris, brilliant proof, perfect condition, signed in pencil. *"Nothing sweet about any of Decaris' plates. He hits with a sledge hammer."*

ALBRECHT DURER

German 1471-1528

There is one thing on which critics agree—Albrecht Durer was the greatest artist the world has produced up to now. From whatever angle we survey his work, by whatever standard we attempt to measure his greatness, we come always to the same conclusion.

66. CHRIST TAKEN DOWN FROM THE CROSS.
Original wood cut by Durer, Bartsch 42. From his famous Little Passion on wood. Good condition with full margins, signed with monogram in block. *Without text on the back.*

67. THE VERONICA.
Original wood cut by Durer, Bartsch 38. From his famous Little Passion on wood. Good condition, signed with monogram and date 1510 in the block. *Without text on the back.*

68. CHRIST BEFORE CAIAPHAS.
Original wood cut by Durer, Bartsch 29. From the Little Passion in wood. Good strong impression, *without text on the back.* Fine condition, full margins. Durer's monogram in the block.

69. CHRIST APPEARING TO THE MAGDALENE.
Original wood cut by Durer, Bartsch 47. From the Little Passion on wood. Perfect condition, *without text on the back.* Signed with Durer's monogram in the block.

70. THE FLAGELLATION.
Original wood cut by Durer, Bartsch 33. From the Little Passion on wood. Fine condition, *without text on the back.* Signed with Durer's monogram in the block. Few small age stains.

71. CHRIST BEFORE HEROD.
Original wood cut by Durer. From the Little Passion on wood. Some age stains, good condition with margins. Signed with Durer's monogram and dated 1509 in the block.

W. RUSSELL FLINT

Scottish 1880- ——

Russell Flint has long held a place of first rank as a water colorist. Hardly a show is held in England where he does not carry off the highest honors. Comparatively recently he has turned to etching with every indication that he will be as successful in this medium as in water color. Flint etchings rarely come on the auction market.

72. THE NEW HEIR, STOKESAY.
Original drypoint by Russell Flint. Brilliant proof on Whatman 1853 Paper—perfect condition, signed and numbered in pen and ink. *An important contemporary etching in Flint's best style.* Reproduced in Modern Masters of Etching.

73. BAGNO DELLA MARCHESA.
Original drypoint by Russell Flint. Exceptionally fine proof on old 18th century French paper. Signed and numbered in pen and ink. Perfect condition. *This print was accepted as one of the* 100 *best prints of the year* 1930 *and Malcolm Salaman covers a long paragraph with praise.*

74. ARAGONESE STRINGMAKERS.
Original drypoint by Russell Flint. Beautiful rich proof of this unusual plate. Malcolm Salaman said in 1931 that it was *Flint's most pleasing plate up to then.* Perfect condition. Signed in pen and ink on old paper. Reproduced in Modern Masters of Etching.

75. A DWELLING IN ARAGON.
Original etching by Russell Flint. Early proof in finest possible state and condition. Signed and numbered in pen and ink. *Unquestionably Flint's finest architectural etching up to the present time.*

FRANCISCO GOYA

Spanish 1746-1828

Mr. Lumsden, the well known critic, speaks thus of Goya, *"One hundred and forty years after Rembrandt's birth . . . appeared one of the greatest etchers the world has yet seen."* Speaking specifically of the Caprichos, he says, *"These prints, some in pure line, a few in pure aquatint; but most in combination of the two, are of great significance in the history of the bitten plate."*

76. CAN NO ONE FREE US.
Original etching by Goya. Pl. 75 of Caprichos, D. 112. *Early state* (*3rd edition of* 10). A satire on marriage and the need of divorce. Perfect condition before aquatint began to show wear.

77. THOU, WHO ARE NOT ABLE.
Original etching by Goya. Pl. 42 of Caprichos, D. 70. *Early state* (*3rd edition of* 10). A satire on the heavy taxation of the people. The two asses represent the government. Perfect condition, aquatint still intact.

78. THE CHILD OF THE ROLLONA.
Original etching by Goya. Pl. 4 of Caprichos, D. 41. *Early state* (*3rd edition of* 10). Symbolical of the helplessness of the rich. Perfect condition. Very characteristic of Goya.

79. WHAT A TAILOR IS ABLE TO DO.
Original etching by Goya. Pl. 52 of Caprichos, D. 89. *Early state* (*3rd edition of* 10). Tree dressed in the vestments of a priest. Satire upon the superstitions of the church. Perfect condition.

80. HURRY UP, THEY ARE WAKING.
Original etching by Goya. Pl. 78 of Caprichos, D. 115. *Early state* (*3rd edition of* 10). Probably refers to the Inquisition. Note monk in the background. Perfect condition.

81. THE BLIND SINGER WITH GUITAR.
Original etching by Goya. D. 30. Third state, a powerful etching without aquatint. Typical of the dramatic power of this great Spanish Master.

ARTHUR WM. HEINTZELMAN

American 1891- ——

As an etcher of mother and child subjects, one can place Heintzelman ahead of all contemporary artists without much fear of contradiction. Considering his work as a whole, he has probably produced fewer unimportant plates than any artist working today. His prints are appealing from a human interest standpoint and hold every possibility of a successful future.

82. CONVALESCENCE.
Original etching by Heintzelman. M. G. 122. Beautiful silvery proof in perfect condition, signed in pencil. One of Heintzelman's greatest mother and child subjects. *Proofs of this plate are owned by the British Museum and Metropolitan.*

83. SCENE DE MUSIC HALL.
Original etching by Heintzelman. M. G. Sup. 12. Rich proof in perfect condition, signed in pencil. The same feeling is found in this plate as in his rare Cafe Montmartrois that is so much sought after by collectors.

CONVALESCENCE
ARTHUR W. HEINTZELMAN
Item No. 82

84. HORSES OF ST. MARKS.
Original etching by Heintzelman. Fine rich proof in perfect condition, signed in pencil. As a technical feat in etching, this is probably one of Heintzelman's greatest triumphs. These famous bronze horses have been etched many times, but never more successfully.

85. FOR GOD AND ITALY.
Original etching by Heintzelman. Perfect impression, signed in pencil. Only 60 proofs were taken from this plate. *One of those little ragged urchins that are always under your feet in Rome.* An impressive study in character.

86. FAMILLE SWISSE.
Original etching by Heintzelman. M. G. 123. Brilliant proof in perfect condition, signed in pencil. Heintzelman's marvelous success with etchings of children is not hard to understand when one studies this print. He is unequaled in etchings of this subject.

87. MEZZO GIORNO-BASILICA DE SAN MARCO.
Original etching by Heintzelman. Exceptionally fine rich proof of this popular plate. Perfect condition, signed in pencil. A print that brings into play all of the technical knowledge of this famous artist.

SIR FRANCIS SEYMOUR HADEN

English 1818-1910

When Joseph Pennell went out of his way to praise work by anyone except Whistler and Rembrandt, you may know he was writing about a great artist. This is what he says about Haden, *"Yet in two or three of the drypoints, Sunset in Ireland, the best by far, . . . he is exquisite, in feeling, in line and in color; this is one of the most beautiful drypoint landscapes ever made, far better than anything by Rembrandt, far better than any of Whistler's."*

88. A SUNSET IN IRELAND.
Original drypoint by Seymour Haden. H. 51. *Trial proof before First published state,* brilliant early proof of exceptional quality. On thin Japanese paper, signed in the plate. *Very rare in this early proof state.* Acknowledged by all to be Haden's greatest plate.

89. THE HEAD.
Original etching by Seymour Haden. H. 128. First state, perfect condition. A print that rarely comes on the market. Signed in the plate, pure etching without drypoint. *One of Haden's rapid sketches that were so successful.*

90. BATTERSEA BRIDGE.
Original etching by Seymour Haden. H. 135. Third state, beautiful proof in perfect condition, signed in pencil. *This is the same subject that Whistler etched more than once with somewhat less freedom.*

91. A BRIG AT ANCHOR.
Original etching by Seymour Haden. H. 147. Only state, good bright proof in perfect condition, signed in the plate. *"This plate was actually etched from nature by moonlight."*

92. GRIM SPAIN.
Original etching by Seymour Haden. H. 186. Only state, full rich proof in perfect condition, signed in the plate. It represents the town and walls of Burgos. A lovely decorative print by a great artist.

A Sunset in Ireland — Item No. 88 — SIR FRANCIS SEYMOUR HADEN

WILLIAM HOGARTH

English 1697-1764

While, as Arthur Hind says, Hogarth is only of secondary importance in the history of etching and engraving as such, he remains an artist whose special gift for dramatic situation and satire gives him a notable place in whatever medium he chose to express his genius.

93. THE RAKE'S PROGRESS.
A complete set of eight prints. Signed and dated in the plates Wm. Hogarth 1735. A perfectly matched set of these famous prints. *This set and a similar set known as the Harlot's Progress are Hogarth's best known prints.*

MARTIN HARDIE

English 1875- ——

Martin Hardie is one of the best known contemporary English artists. His position as keeper of Prints and Drawings at the Victoria and Albert Museum has prevented his accepting any publicity as an etcher, but time sorts out the great from the small and prints by this artist will be fought over by the next generation of print collectors.

94. PADUA.
Original drypoint etching by Martin Hardie, perfect condition, signed in ink. This little print has everything that we look for in a great etching. *Small edition and quite rare.*

95. VARINELLA.
Original drypoint etching by Martin Hardie, perfect condition, signed in ink. Typical of Hardie in his best mood. A rich proof full of burr. Edition 75 proofs.

96. SUFFOLK FARM.
Original drypoint etching by Martin Hardie, perfect condition, signed in ink. *One of those lovely rural English scenes that Hardie understands so well and etches with so much skill.*

97. A DUTCH WATERWAY, VEERE.
Original drypoint etching by Martin Hardie, perfect condition, signed in ink. *This print was selected in* 1927 *as one of the Hundred Best Prints of the Year.*

FRANZ HANFSTANGL

German 1804-1877

The most brilliant pupil of Senefelder. Joseph Pennell, who is usually slow to praise, says in his History of Lithography, *"But for the best you must go to the Dresden Gallery. There is nothing of the kind to compare with the prints signed Franz Hanfstangl."*

98. REMBRANDT'S DAUGHTER.
Original lithograph by Franz Hanfstangl. Fine India paper proof. Signed in the stone. Perfect condition with the stamp of the Dresden Gallery. Made about 1835.

99. MARIE.
Original lithograph by Franz Hanfstangl. Fine India paper proof. Signed in the stone, perfect condition with stamp of the Dresden Gallery. Made about 1835.

100. METSU AND HIS WIFE.
Original lithograph by Franz Hanfstangl. Fine India paper proof, signed and dated 1837 in the stone. Perfect condition with stamp of the Dresden Gallery.

101. MARTIN ENGELBRECHT.
Original lithograph by Franz Hanfstangl. Fine India paper proof in perfect condition, signed in the stone and with stamp of the Dresden Gallery.

102. UNKNOWN PORTRAIT.
Original lithograph by Franz Hanfstangl. Fine India paper proof in perfect condition. Signed and dated 1840 in the stone. With stamp of the Dresden Gallery.

MARGUERITE KIRMSE

American 1885- ——

Foremost American etcher of dogs. Miss Kirmse has a knowledge of dog psychology that brings her in the closest harmony with her chosen subject. Her dogs are real. They bark and bite and get into trouble generally.

103. HIM AND ME.
Original drypoint by Marguerite Kirmse. Beautiful rich impression in perfect condition. Proof signed in pencil. *This print was completely sold out in less than 30 days after it was published.*

104. THE MILKY WAY.
Original drypoint by Marguerite Kirmse. Artists signed proof in perfect condition. Edition limited.

105. THE OPTIMIST.
Original drypoint by Marguerite Kirmse. Beautiful fresh impression in perfect condition. Signed in pencil. Limited edition.

106. ME AND MY SHADOW.
Original drypoint by Marguerite Kirmse. Perfect condition. Artist's proof signed in pencil. Limited edition. Very fine dog portrait.

107. THE INTRUDER.
Original drypoint by Marguerite Kirmse. Fresh clean artist's proof in perfect condition. Signed in pencil. Edition limited.

LUCAS VAN LEYDEN

Netherlands 1494-1533

"The greatest engraver after Durer who also used the bitten line at times was Lucas van Leyden . . . His sympathy with humanity and insight into human emotions are, I feel, as great as Durer's own; and his art is in a way a little less conscious."—E. S. Lumsden. It is of record that Rembrandt strained his resources to the limit in order to secure a set of Lucas van Leyden prints.

108. PETER AND PAUL HOLDING THE VERONICA.
Original engraving by Lucas van Leyden. B. VII, 105. Beautiful proof in perfect condition, small margin on all sides. Monogram and date in plate. A rare print by this early master.

109. DAVID KILLING GOLIATH.
Original engraving by Lucas van Leyden. B. VII 26. Beautiful rich proof in perfect condition except a slight restoration in upper left corner, signed with monogram in plate. *Rare print before Lucas came under the influence of Durer.*

110. VIRGIN ON A CRESCENT.
Original engraving by Lucas van Leyden. B. VII 82. Early proof but several small nicks and restorations that really do not detract from this beautiful composition. Signed with the monogram and dated 1523.

111. CAIN KILLING ABEL.
Original engraving by Lucas van Leyden. B. VII 13. Fine proof of this important plate except that it has a small nick on the left side. *This proof came from the collection of W. B. Scott and has his collector's mark on the back.* Signed with mark of artist and dated 1524.

112. SAINT JOHN THE EVANGELIST.
Original engraving by Lucas van Leyden. B. VII 90. Beautiful fresh proof, two small restorations in the white back ground that does not effect engraved design. It is unusual to come across impressions of this artist's work in such brilliant state.

113. MAN AND WOMAN IN THE COUNTRY.
Original engraving by Lucas van Leyden. B. VII 148. Good proof of this rare engraving, a few small restorations and laid on very thin Japanese tissue, but a really pleasing impression of the plate. Signed and dated 1520 in the plate.

MAXIME LALANNE

French 1827-1886

"Lalanne was one of the most exquisite and refined illustrators of architecture who ever lived. His ability to express a great building, a vast town or a delicate little landscape has never been equalled, I think, by anybody but Whistler."—Joseph Pennell.

114. BEAUZEVAL.
Original etching by Lalanne, brilliant proof before letters. Perfect condition, signed in the plate. The port where William the Conqueror embarked for his successful expedition to England.

115. A STREET IN ROUEN.
Original etching by Lalanne. Fine impression of this attractive etching. No where can one find the beauty of 15th century Gothic architecture more faithfully set forth.

116. PARIS FROM THE LOUVRE.
Original etching by Lalanne. Etchings of this quality have put Lalanne in the front of French 19th century etchers. Perfect condition, signed in the plate and dated 1882.

117. THE BOULEVARD MONTMARTRE, PARIS.
Original etching in Lalanne's characteristic style. Perfect condition, signed in the plate. This famous street has been the home of many great French artists.

118. LE MAISON BELOT.
Original etching by Lalanne, signed in the plate, in perfect condition. One of the loviest little prints produced in the 19th century.

ALPHONSE LEGROS

French 1837-1911

Legros, although born in France, spent most of his life in England and should be classed with the English School. His sensitiveness of perception, combined with subtlety of understanding, made Legros a master of portraiture. Arthur Hind says, *"Nor is Legros less important in the sphere of portrait, the revival of the noble simplicity of Van Dyck's ideal is more the merit of Legros than any other."*

119. CHATEAU DES REVENANTS.
Original etching by A. Legros. Third state, beautiful proof in perfect condition, signed in pencil, fine old paper.

120. PEASANT WOMEN IN NEIGHBORHOOD OF BOULOGNE.
Original etching by A. Legros, perfect condition, signed in plate A. Legros.

121. BRETON PEASANT.
Original drypoint by A. Legros, perfect condition, signed in the plate A. Legros. One of the outstanding portrait etchings of the century.

122. BEGGARS OF BRUGES.
Original etching by A. Legros. C. 537. Brilliant proof, perfect condition and signed in pencil. An important collector's item.

123. JULES DALOU.
Original etching by A. Legros. A beautiful example of portrait etching, perfect condition, signed in the plate. M. Dalou was a famous French sculptor.

W. LEE-HANKEY

English 1869- ——

Mr. Martin Hardie in reviewing the etchings of Lee-Hankey, refers to him as *"a painter-etcher in the truest sense—I do claim for Lee-Hankey's work that it compels attention, that it rises far above the ordinary level, just because it possesses in some degree that 'something more' of intuition and temperament."*

124. IN THE FIELDS.
Original drypoint etching by Lee-Hankey. M. H. 162. Perfect condition, signed in pencil. This was one of the proofs of this large plate printed by Lee-Hankey himself. *Brilliant proof full of burr. One of this artist's greatest etchings. Rare.*

125. TEMPS DIFFICULTIES.
Original drypoint etching by Lee-Hankey. M. H. 138. Perfect condition, signed in pencil and printed by the artist. Only 50 proofs were taken from the plate, rare. *As a recorder of contemporary peasant life, Lee-Hankey is without a peer.*

126. FIRST STEPS.
Original etching by Lee-Hankey. Drypoint and aquatint. Perfect condition, signed in pencil and printed by artist. Lee-Hankey's mother and child subjects have always had a strong appeal to discerning collectors.

127. IN THE GARDEN.
Original drypoint etching by Lee-Hankey. M. H. 176. Perfect condition, signed in pencil. Beautiful proof, burr is still full and rich. *This is one of the artist's later etchings and shows him in the high tide of his power.*

128. THE LETTER.
Original drypoint etching by Lee-Hankey, perfect condition, signed in pencil. Brilliant proof, full of burr. A print of this quality would convince anyone of Lee-Hankey's marvelous power. With a subject of this kind he has no equal.

129. THE RIBBON.
Original drypoint etching by Lee-Hankey, perfect condition, signed in pencil. One of Lee-Hankey's latest prints. It will be hard to find as interesting a character in modern etching as this peasant mother.

130. THE LESSON.
Original drypoint etching by Lee-Hankey, perfect condition, signed in pencil. These child studies of Lee-Hankey place him in a class by himself. *One marvels at the freshness in this reoccurring theme.*

S. M. LITTON

English 1887- ——

Mr. Litton is one of the most brilliant etchers to come out of the Slade School in recent years. His prints have a decorative quality that is hardly equaled by any contemporary etcher.

131. NIGHT AND THE SALUTE, VENICE.
Original drypoint by Litton. Brilliant proof in perfect condition. Signed and numbered in pencil. A large important etching of unusual decorative qualities. Limited edition, only 80 proofs.

132. PONTE CANARRIGIO.
Original drypoint by Litton. Beautiful delicate proof exhibiting this artist's wonderful technical skill with the drypoint needle. Proof signed in pencil and numbered. Perfect condition.

133. CANAL DI CANARRIGIO.
Original drypoint by Litton. Fine artist's proof in perfect condition, signed in pencil. Limited edition.

134. RIO DEL ANGELO, RAFFAELE.
Original drypoint by Litton. Brilliant impression in perfect condition. Signed artist's proof. Limited edition.

135. IL PARADISO.
Original drypoint by Litton. Strong proof with drypoint burr. Signed in pencil by the artist, perfect condition.

C. R. W. NEVINSON

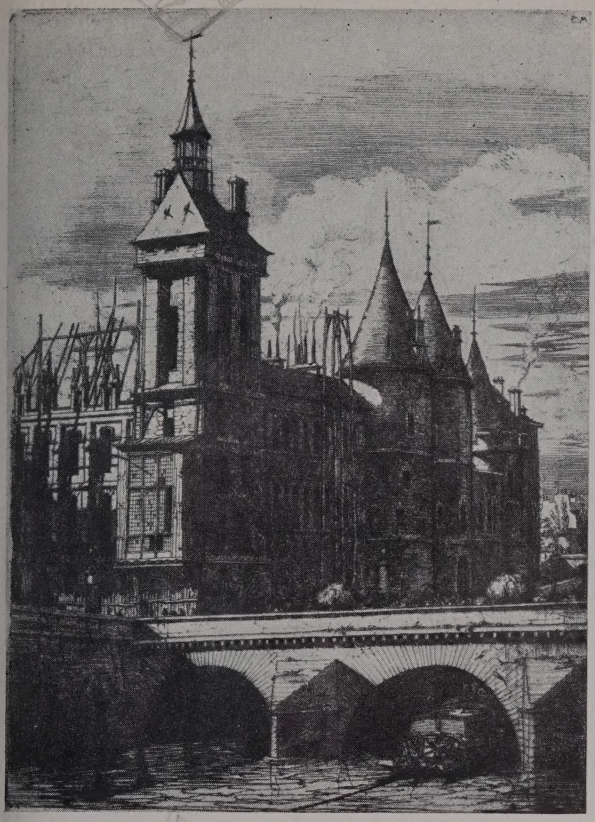
English 1889- ——

If liberal and prolonged preparation, coupled with years of practical experience, prepares an artist to express himself on copper, the skill of Nevinson can be easily explained. It is difficult to find an art gallery or museum that has not purchased work by this unusual artist. To mention a few: The Tate Gallery, Luxembourg and Metropolitan are representative purchasers of his work. However varied in manner, whatever the subject, his etchings have a decidedly individual character.

136. ANY LONDON STREET.
Original etching by C. R. W. Nevinson. Beautiful rich proof in perfect condition. Signed in pencil. Limited edition. *His knowledge of London street types is not excelled by any living artist.*

137. SUCCESS.
Original drypoint etching by C. R. W. Nevinson. Brilliant proof in perfect condition. Signed in pencil. Limited edition. An original conception of more than passing interest.

138. IN SUBURBIA.
Original etching by C. R. W. Nevinson. Perfect impression. Signed in pencil. Limited edition. This print shows the influence of the french modern school that attracted the artist at a certain period in his life.



La Tour de L'Horloge, Paris
CHARLES MERYON
Item No. 141

CHARLES MERYON

French 1821-1868

Writing in 1925, Mr. E. S. Lumsden, one of the most conservative critics, spoke of Meryon, *"The greatest etcher after Rembrandt the world had seen. I am not at all sure that it has yet seen a greater."*

139. Le Petit Pont, Paris.
Original etching by Meryon. W. 24. Fifth state of Seven. *One of the few early proofs on India paper mentioned by Wright.* Before slanting parallel lines in sky usual in fifth state. Perfect condition.

140. La Rue des Toiles, Bourges.
Original etching by Meryon. W. 55. Ninth state, good impression, perfect condition. *This is the most important etching that Meryon made outside of Paris.* It came in the midst of his best period, 1850-1854.

141. La Tour de L'Horloge, Paris.
(The Clock Tower.) Original etching by Meryon. Sixth state of Ten. One of the few proofs on India paper. *Rare in this state and condition,* brilliant proof in perfect condition.

SEVEN SMALL COLLECTIONS

142. LOT OF EIGHT BLOCK PRINTS.
All signed proof impressions in perfect condition. Prints by Richardson Rome, Dorothy Hay, J. J. Lankes, and John F. Greenwood. *A fine lot of contemporary American block prints.*

143. LOT OF SIX CONTEMPORARY BLOCK PRINTS.
All proof impressions signed in pencil. Prints by Birger Sandzen, J. J. Lankes, John Greenwood, Donald Witherstine and Richardson Rome. All good proofs in perfect condition, a fine lot.

144. LOT OF FOUR MODERN BLOCK PRINTS AND LITHOGRAPHS.
All good proofs in perfect condition. All signed in pencil and limited editions. Representative prints by *Utrillo, Blanding Sloan, Birger Sandzen and Howard Simon.*

145. LOT OF FIVE PRINTS.
Signed and unsigned. Copies and originals by and after Ralph Pearson, Gustaf Dolstrom, Van Leyden, Meryon and Malcolm Osborne.

146. LOT OF FOUR CONTEMPORARY PRINTS.
By the four outstanding American etchers. All in perfect condition. Kerr Eby, Martin Lewis, Frank Benson, and John Taylor Arms. *An exceptionally nice group.*

147. LOT OF FIVE PORTRAITS.
Etchings and engravings. All in perfect condition. Part signed in pencil, balance signed in the plate. A fine group containing portraits of John Galsworthy, George Bernard Shaw, Francisco Goya, Daumier and Victor Hugo.

148. LOT OF FIVE MODERN PRINTS.
Lithographs, etchings and block prints. All in perfect condition and signed proofs by *Utrillo, Blanding Sloan, Wanda Gag, Birger Sandzen.*

WILLIAM DOUGLAS MACLEOD

English 1892- ——
Macleod makes his living drawing cartoons for the Glasgow Evening News. Previous to this he was a banker. His varied experiences have fitted him to see the world from a broad viewpoint. For the full appreciation of his prints you must see them framed and hanging on a wall.

149. GIBRALTER.
Original etching by Macleod, perfect condition, signed and numbered in ink. He has succeeded in conveying the feeling of grandeur and security in this interesting print.

150. MOROCCAN HILL TOWN.
Original etching by Macleod, perfect impression, signed and numbered in ink. This beautiful print dates back to sketches the artist made while he was serving in the Artillery during the World War.

151. CITADELLA PISA.
Original etching by Macleod, perfect impression, signed in pencil. A fine decorative etching of a popular subject. The buildings across the canal are exceptionally well handled.

152. OLD HOUSES, FLORENCE.
Original etching by Macleod, perfect condition, signed in pencil. Any doubts as to the ability of this etcher will be dispelled by a glance at this gorgeous proof.

153. SPANISH COAST.
Original etching by Macleod, brilliant proof, perfect condition, signed in pencil. "It is doubtful if any artist has been more sympathetic to this subject."

CARTON MOOREPARK

American 1887- ——

"What seems particularly notable is Mr. Moorepark's rare kinetic vision, his ability to catch and render in convincing, clearly articulated accent, an apparently confused blur of ponies and players moving at lightning pace. Like Helleu, Mr. Moorepark has confronted an exclusively contemporary problem in refreshingly contemporary fashion."

154. WE GALLOPED—ALL THREE.
Original drypoint by Carton Moorepark. Very fine and perfect impression. *Trial proof of the first state,* signed in pencil and state noted by the artist. A very rare polo print.

155. RACE FOR GOAL.
Original drypoint by Carton Moorepark. Fine proof in perfect condition. Signed in pencil. *There is nothing static about this artist's sketches.* The game moves on at break neck speed.

156. DUEL.
Original drypoint by Carton Moorepark. Beautiful rich proof full of burr. Perfect condition and signed and numbered in pen and ink. Only 75 proofs from the plate.

157. CROWDED.
Original drypoint by Carton Moorepark. Perfect condition. Signed in pencil. A brilliant proof of one of the great polo prints.

JOSEPH PENNELL

American 1860-1926

Arthur Hind, the great English authority on prints, says that Joseph Pennell is the most clever follower of Whistler's style among American etchers. Certainly it can be said that he is, next to Whistler, the best known American etcher.

158. THE STEAM SHOVEL.
Original etching by Joseph Pennell. W. 779. Brilliant proof in perfect condition, signed in pencil. Printed by Pennell himself. *This plate was made in New York in* 1921 *during the construction of the Court House.* Edition only 50 proofs. Rare.

159. THE GREAT CHIMNEY.
Original etching by Joseph Pennell. W. 553. Rich proof printed by Pennell himself. Much more colorful than the usual proofs from this plate. Fine proof signed in pencil. *Small edition, only* 40 *proofs.*

160. ST. PAUL'S FROM THE ADELPHI.
Original lithograph by Joseph Pennell. W. 164. Perfect condition, signed in pencil. *Very rare print—only* 15 *proofs in the edition.*

161. SHOP IN SPALATO.
Original pen and ink sketch by Joseph Pennell. Beautiful condition, very fine original drawing, size 9x13 inches. Pennell was probably greater in his drawings than either his etchings or lithographs.

162. GATHERING PEARS.
Original pen and ink sketch by Joseph Pennell. Signed "Jo. Pennell Rome November 10th 1884." Fine condition. Size 13x21 inches.

JAN LUTMA
REMBRANDT
Item No. 168

REMBRANDT VAN RIJN

Dutch 1607-1669

Acknowledged by all critics to be the greatest etcher the world has ever seen. *"In the whole history of art, Rembrandt stands out as one of the solitary and unapproachable personalities who have struck their own style, and stamped their influence, for good or bad, on posterity. In his etched work his unique position is realized to even greater advantage than in painting."*—Arthur M. Hind.

163. THE DEATH OF THE VIRGIN.
Original etching by Rembrandt, Rov. 99, third state. One of the first etchings of Rembrandt in which he used drypoint. Signed and dated in the plate, perfect condition, with small margins all round. *It has been suggested that the final illness of his wife, Saskia, which occurred at this time, was the inspiration for this beautiful plate.*

164. REMBRANDT IN A FLAT CAP.
Original etching by Rembrandt, Rov. 26, second state. *According to Hind this portrait was probably etched about* 1638. Strong, clear impression in perfect condition except a small tear in the white space at the top that has been repaired, signed in the plate.

165. STUDIES FROM THE NUDE.
Original etching by Rembrandt, Rov. 194, third state. Perfect condition with margins. *These slight sketches on copper are some of the loveliest things that Rembrandt produced. They are usually free and unrestrained.*

166. JOSEPH AND POTIPHAR'S WIFE.
Original etching by Rembrandt, Rov. 39, third state of four. Brilliant proof in perfect condition with margins all around. Signed in the plate and dated 1634. *A wonderful example of Rembrandt's skill in dramatizing scenes from the Old Testament.*

167. THE YOUNG HAARING.
Original etching by Rembrandt, Rov. 275, fifth state. Good strong impression in perfect condition with margins. *This is a portrait of the auctioneer who sold Rembrandt's goods when he went into bankruptcy.*

168. JAN LUTMA.
Original etching by Rembrandt, Rov. 276, third state. Beautiful rich proof in perfect condition with margins. *A well inked impression, many proofs are too light to be effective.* Signed and dated in the plate 1656.

169. THE DESCENT FROM THE CROSS.
Original etching by Rembrandt, Rov. 81, sixth state. Perfect condition, signed and dated in the plate 1633.

170. ABRAHAM FRANCEN, ART DEALER.
Original etching by Rembrandt, Rov. 273, ninth state. Good strong impression in perfect condition. *Portrait of one of Rembrandt's staunchest friends during the last years of his life. He was made guardian of Rembrandt's daughter, Cornelia.*

171. THE CRUCIFIXION.
Small plate, original etching by Rembrandt, Rov. 80, second state. Delicate proof of this charming little plate. Perfect condition. *Considered much finer than most of Rembrandt's larger plates of this subject.*

172. A NAKED WOMAN SEEN FROM BEHIND.
Original etching by Rembrandt, Rov. 205, third state. Perfect condition, proof with much drypoint burr. *One of Rembrandt's most interesting nude studies.* Signed in the plate and dated 1658.

173. PORTRAIT OF JAN UYTENBOGAERT.
Original etching by Rembrandt, Rov. 279, seventh state. Beautiful rich impression in perfect condition. *In some of his portraits Rembrandt reached the height of his power.*

LOUIS C. ROSENBERG

American 1890- ——

One of the most promising of the younger American etchers. At the suggestion of Muirhead Bone, Rosenberg studied etching under Malcolm Osborne at the Royal College in London. His prints are in the permanent collections of most of the larger museums of the world and he has been awarded about all the prizes and medals for which he is eligible.

174. THE FOUNTAIN OF AYA SOPHIA.
Original etching by Louis Rosenberg. Fine proof in perfect condition, signed in pencil. Rosenberg's ability to express texture with the etching needle was never shown to better advantage.

175. THE GREAT BAZAAR—CONSTANTINOPLE.
Original etching by Louis Rosenberg. Brilliant proof, perfect condition, signed in pencil. *Selected by Malcolm C. Salaman as one of the twelve best etchings by Rosenberg. A plate of great depth and beauty.*

176. AYA SOPHIA—CONSTANTINOPLE.
Original etching by Louis Rosenberg. Rich proof on fine old paper. Perfect condition, signed in pencil. *Selected by Malcolm C. Salaman as one of the twelve best etchings by this artist.*

177. THE TEMPLE OF MINERVA MEDICA—ROME.
Original etching by Louis Rosenberg. Fine clean proof in perfect condition, signed in pencil. Rosenberg's architectural training shows in the skillful handling of this subject.

178. LITTLE GREEK CAFE—ATHENS.
Original etching by Louis Rosenberg. Fine proof on old paper. Perfect condition, signed in pencil. A simple little sketch that always appeals to the true artist.

179. MOSQUE OF SULTAN BAYAZID—CONSTANTINOPLE.
Original etching by Louis Rosenberg. Brilliant proof of this exceptional drypoint, perfect condition, signed in pencil. *Chosen for the Crafton Collection as one of Rosenberg's greatest plates.*

MARTIN SCHONGAUER

German 1445-1491

"If our suppositions are correct, the chain of development from the beginning of the art (engraving) in Germany passed from the Master of the Playing Cards to E. S., and from the latter to Schongauer."—Arthur Hind. Undoubtedly the most influential graphic artist before Durer's time.

180. CHRIST BEARING HIS CROSS.
Original engraving by Martin Schongauer, Bartsch 21. The most sought after of all of this master's engravings. While this impression has been laid down on thin paper to strengthen and contains several restorations and repairs, it is a bright proof of a plate that *is of the utmost rarity in any condition.*

Christ Bearing His Cross MARTIN SCHONGAUER

Item No. 180

SIR FRANK SHORT

English 1857- ——

Has been associated with South Kensington School of Engraving for many years. Mr. Arthur Hind says of him, *"In the certainty of his technique he is perhaps unequaled . . . Excellent in pure etching and in aquatint, Frank Short holds a unique place at the present day for his mezzotints."* Member Royal Academy and Royal Etchers Societies. Gold medal, Paris, 1889 and 1900.

181. THE STREET, WHITSTABLE.
Original etching by Frank Short. *Early trial proof before plate was reduced in size. Very rare,* perfect condition, signed in pencil.

182. SEA PIECE.
Original etching by Frank Short. S. 92. Aquatint from a sketch in oils by J. M. W. Turner in the National Gallery. Fine early proof in perfect condition.

183. EHRENBREITSTEIN TO COBLENTZ.
Original etching by Frank Short. S. 95. Soft ground and aquatint, perfect condition, from a water color by Turner.

184. SOUTH COAST ROAD, PEGWELL BAY.
Original etching by Frank Short. S. 249. Fine proof in perfect condition, signed in plate.

185. CORNFIELD, IVINGHOE, BUCKS.
Original etching by Frank Short. S. 91. Fine proof, perfect condition, before monogram mentioned by Strange. From a drawing by P. de Wint in the Victoria and Albert Museum.

EILEEN A. SOPER

English 1905- ——

Undoubtedly the most accomplished English etcher of child studies. Her plates indicate a knowledge and understanding of child life that has not been equaled in this generation. A trained artist with a flair that catches those dramatic moments that come into the life of every normal child.

186. THE SAMPLER.
Original etching by Eileen Soper. Beautiful proof in perfect condition, signed in pencil. *A charming little print for the girl's room.*

187. SYMPATHY.
Original etching by Eileen Soper. Beautiful proof, signed in pencil, perfect condition. *The human interest in Miss Roper's plates gives them their great appeal.*

188. THE NEW PUPIL.
Original etching by Eileen Soper. Perfect condition, signed in pencil. *The entire edition on this print was sold out years ago.*

189. CRICKET.
Original etching by Eileen Soper. Perfect condition, signed in pencil. Beautiful rich proof of this scarce subject.

WILLIAM STRANG

Scottish 1859-1921

Quoting Mr. Lawrence Binyon on Strang's prints: *"Seen on a wall, Strang's prints assert themselves by an architectural squareness of design and vigor of pattern beside which much work that is more charming and intimate will look sketchy and unpurposed . . . he is one of the Masters."*

190. FEASTING.
Original etching by Strang. B. 708. Brilliant proof of this beautiful drypoint etching. Perfect condition, signed in pencil by David Strang. *Only forty proofs were taken and plate destroyed.*

191. THE PRODIGAL SON.
Original etching by Strang. B. 10. One of this artist's earliest etchings and one of his finest. Signed in the plate W. Strang '82, perfect condition.

192. TINKERS.
Original etching by Strang. B. 9. Brilliant proof in perfect condition, signed in the plate W. Strang.

193. MEAL TIME.
Original etching by Strang. B. 40. Perfect condition, signed in the plate W. Strang. *The effect of Legros' influence shows plainly in this plate.*

194. FURNES FROM THE DUNES.
Original etching by Strang. B. 351. Signed in the plate William Strang. A fine decorative print.

DIANA THORNE

Canadian 1895- ——

Early education at the Imperial Academy, Berlin, and later with William Strang, who taught her the ground work that caused Haldane MacFall, the dean of British critics to describe her prints as likeable only to Kate Greenaway in whimsical humor and understanding of dog and child.

195. ALL IS VANITY.
Original drypoint by Diana Thorne. Perfect impression, limited edition. Signed in pencil. A lovely little study for the child's room.

196. WHAT IS IT?
Original drypoint by Diana Thorne, perfect impression, limited edition. Signed in pencil. Fine study of a wire haired.

197. PET SHOP WINDOW.
Original drypoint by Diana Thorne. Second state, only proof. Never published, rare. Perfect impression, signed in pencil. An interesting character study for the child's room.

198. MIKE'S EXPRESS.
Original drypoint by Diana Thorne, perfect impression, limited edition. Signed in pencil. For the real boy's room.

199. EIGHT TO THE POUND.
Original drypoint by Diana Thorne, perfect impression, limited to 100 proofs, signed in pencil. This is one of the etchings that brought fame to Diana Thorne.

JAMES McNEILL WHISTLER

American 1834-1903

"In the case of a man of genius, we cannot measure him by the rules which we apply to ordinary commonplace humanity. No artist was ever less beholden to the rules and traditions of making pictures than he. He was a law unto himself. No man can imitate him successfully."—Frederick Keppel. *"His slightest plates are greater than the best of the ordinary run of artists."*

200. THE FORGE. Original etching by Whistler, K. 68. *Third state of four.* Perfect condition, signed in the plate. Before the white spot back of the blacksmith's head was filled in One of the Sixteen etchings of the Thames. *A beautiful impression of this important plate.*

201. THE LITTLE POOL. Original etching by Whistler, K. 74. Perfect condition, signed and dated in the plate. One of the famous Thames Set. *All in drypoint, rich and full of burr.*

202. LA RETAMEUSE. Original etching by Whistler, K. 14. Second state. Brilliant proof of this interesting portrait. Perfect condition, signed in the plate. One of the "Twelve Etchings from Nature". *This was the set that established Whistler's reputation as an etcher.*

The Forge — JAMES McN. WHISTLER

Item No. 200

203. FREE TRADE WHARF.
Original etching by Whistler, K. 163. Fifth state. Brilliant proof signed with the butterfly in the plate, in perfect condition. *This plate was made at the close of his Thames period and sums up all that he had learned up to this time. Many people consider him a far better artist in this style than in his later Venetian period.*

204. VAUXHALL BRIDGE.
Original etching by Whistler, K. 70. Second state. Perfect condition, signed and dated in the plate. *A fine proof on Japanese paper.*

205. THE RAG GATHERERS.
Original etching by Whistler, K. 23. Fifth state. Perfect condition. One of the French Set. Signed and dated in the plate. *Very typical of the great Whistler at this period.*

206. LITTLE DORDRECHT.
Original etching by Whistler, K. 243. Only state. Very fine proof in perfect condition with *pencil signature "Whistler printed by Mortimer Menpes" in the handwriting of Menpes. Whistler in his later Dutch period.*

207. BILLINGSGATE.
Original etching by Whistler, K. 47. Third state according to Pennell. Proof before the plate came into the possession of Frederick Keppel. Brilliant impression in rich brown ink. Perfect condition, signed and dated in the plate. *One of the most popular etchings of his Thames period.*

208. VENUS.
Original etching by Whistler, K. 59. Second state. A brilliant proof on old paper. Perfect condition, signed and dated in the plate. *This print comes on the market only occasionally.*

209. THE WINE GLASS.
Original etching by Whistler, K. 27. Second state, very beautiful proof in perfect condition. *In pencil in Goulding's writing "F. Goulding imp." It is difficult to imagine a more pleasing impression of this lovely still life.*

210. LITTLE ARTHUR.
Original etching by Whistler, K. 9. Fifth state. Beautiful proof in perfect condition. From the early set "Twelve Etchings from Nature." *An exquisite little print by a great artist.* Signed in the plate.

ANDERS L. ZORN

Swedish 1860-1920

"For sheer original technique and intuitive power, no modern etcher has excelled Zorn. His prints have a unique character like nothing produced in etching before them."—W. P. Robbins. *"But it is in his etchings that the art of Anders Zorn is seen in its highest vigor, creativeness and sureness of hand."*—Henri Marcel.

211. THREE SISTERS.
Original etching by Zorn, A. 258. Third state. Brilliant early proof in perfect condition, signed in pencil. Plate destroyed. *An exceptionally fine impression of this plate.*

212. BERSERK.
Original etching by Zorn, A. 261. *Third state of four. A proof of the finest possible brilliance and quality,* signed in pencil. This is the rare third state before the regular edition was published.

213. MY MODELS.
Original etching by Zorn, A. 273. Second state. Perfect impression in black ink. Signed in pencil. This proof is far more pleasing than the usual run of proofs from this plate.

214. EARLY.
Original etching by Zorn, A. 262. Only state. A superb proof of this important print. Absolutely perfect impression. Signed in pencil. Plate destroyed years ago. *One of the finest of all Zorn nudes.*

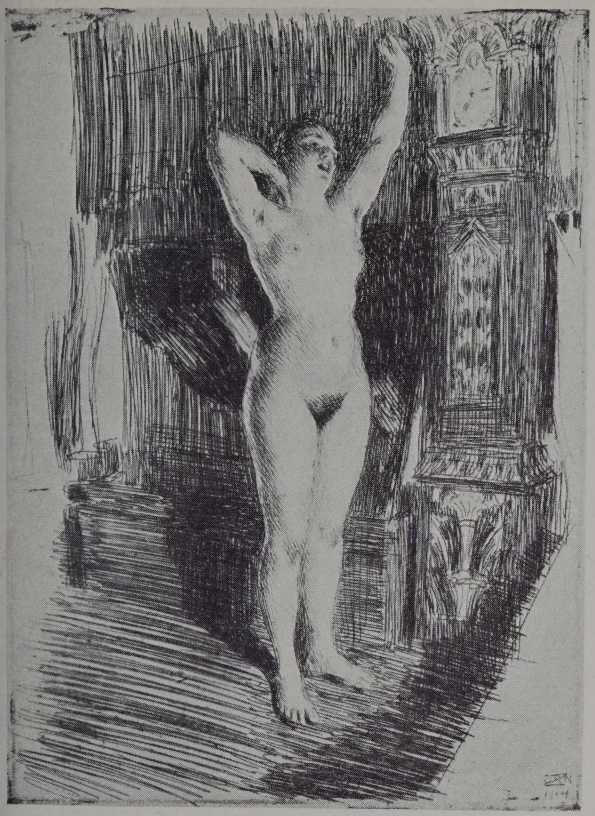
215. ERNEST RENAN.
Original etching by Zorn, A. 73. Published state. Beautiful rich proof of outstanding quality. Signed in pencil, perfect condition with wide margins. *This is conceded by all critics to be Zorn's greatest portrait etching.*

216. THE TWO.
Original etching by Zorn, A. 274. Second state. Perfect impression, signed in pencil. Proof in greenish black ink, not the usual brown.

217. BALANCE.
Original etching by Zorn, A. 287. Only state. Beautiful proof of this attractive plate. *Signed in pencil.* Early impression in greenish black ink, perfect condition

Ernest Renan — ANDERS ZORN

Item No. 215



EARLY
ANDERS ZORN
Item No. 214

218. SANGPALLEN.
Original etching by Zorn, A. 266. Only state. Beautiful rich impression in the finest possible state and condition, *signed in pencil*. Finer proofs of this plate do not exist.

219. ALDER.
Original etching by Zorn, A. 277. Third and finest state. *Signed in pencil,* perfect condition. As decorative when framed as the Swan.

220. ELIN.
Original etching by Zorn, A. 260. *Second state of five.* Beautiful early proof of this important plate. Early states of Zorn's etchings are very rare, especially when found in such perfect condition. *Signed in pencil. An extremely important collector's item.*

221. THE PILOT.
Original etching by Zorn, A. 285. Only state. Fine proof in perfect condition, *signed in pencil*. Good Zorn etchings are becoming increasingly difficult to obtain.

222. THE FENCE.
Original etching by Zorn, A. 257. Second state. Brilliant proof in finest possible condition, *signed in pencil*. A fine decorative print by the great Swedish master.

223. SEAWEED WREATH.
Original etching by Zorn, A. 267. Only state. A beautiful rich proof of this charming little plate. *Signed in pencil,* perfect state and condition.

224. ON HEMSO ISLAND.
Original etching by Zorn, A. 276. Second state. Fine impression in perfect condition, *signed in pencil*. One of Zorn's most interesting compositions. A fine decorative print.

To PLAZA ART AUCTION GALLERIES, INC.

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TELEPHONE VOLUNTEER 5-0060-1-2

I desire to place the following bids in your Sale Number 1429 of April 23rd, 1936. These bids are to be executed at prices as low as other competitive bids permit and not exceeding the amount herein named, are SO MUCH PER LOT OR EACH AS INDICATED, and are made subject to the CONDITIONS OF SALE printed in the Catalogue of this Sale.

NAME .....

ADDRESS .....

TELEPHONE .....

OTHER INSTRUCTIONS .....

ot No.	FIRST WORD	BID		Lot No.	FIRST WORD	BID	

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